SIOUX CITY, IOWA

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SIOUX CITY, IOWA

COSTUME DESIGN

BY ANNE R. CHUSE

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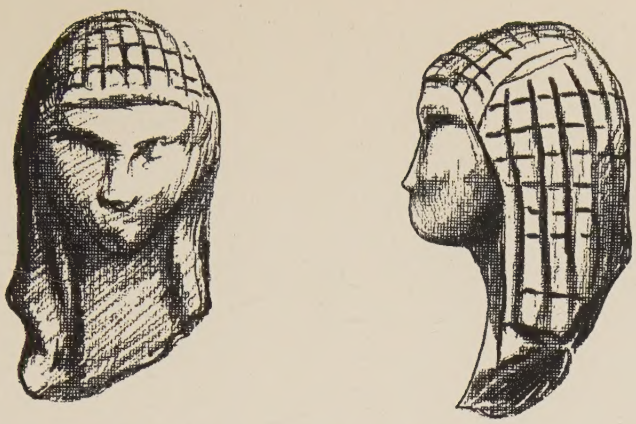
CONTENTS

PREHISTORIC COSTUME	5
EGYPTIAN COSTUME	6
GREEK COSTUME	10
ROMAN COSTUME	14
BYZANTINE COSTUME	18
ANGLO-NORMAN PERIOD	22
THIRTEENTH CENTURY	26
FOURTEENTH CENTURY COSTUME	30
FIFTEENTH CENTURY COSTUME	33
SIXTEENTH CENTURY COSTUME	38
SEVENTEENTH CENTURY COSTUME	46
EIGHTEENTH CENTURY COSTUME	50
NINETEENTH CENTURY COSTUME	58
TWENTIETH CENTURY COSTUME	61



PREHISTORIC COSTUME

It is a fair assumption, since costume has been a progressive growth, that the earliest prehistoric man had no costume. Like his tools and instruments of warfare, his costumes developed to fulfill a need for protection and, more particularly with costume, to satisfy desires of personal distinction and adornment. Very likely the beginning was some alteration in the skin itself, as self-inflicted scars and markings. These may have been accidental at first and later adopted as an individual characteristic. His hair, too, that had to be managed some way, helped no doubt, in developing this sense of personal attention. Fragments of carved ivory found in old remains show a definite form of hair dressing with the rest of the body absolutely nude.

Man's first adoption of articles for his body was in the way of ornaments. Things that were beautiful and appealed to his idea of the æsthetic, and things that were rare, that were to be owned by him had to be carried about with him. This was accomplished by hanging them in his ears and nose and on his neck and limbs. The chiefs, in order to distinguish themselves from the ordinary warriors, adopted the most radical forms. Later they endowed certain ones of these articles with the power to ward off the evil spirits which they found in nature, thus making ornaments more essential. So far two factors have been considered as the causes of the adoption of costume by primitive man, protection and personal adornment. Obviously a third factor entered into the complexities of things many years afterward, when the Goddess Fashion started the habit of modesty.

Evolution was fast robbing man of the thick covering of hair over his body. This necessitated the use of skins of animals as a protection against the elements. Later, when he learned to beat out fabrics from roots and plants, cloth making became an art, perfected in our modern methods of weaving.

Suggestion ends when we have the remains of late eras to explore and study. Our earliest accessible representation of the dress of the Teutonic people are the costumes of the corpses of the bronze age found preserved in peat. Through a study of these relics we are able to form some conception of the kind of dress that succeeded the primitive ornaments, pelts and skins.

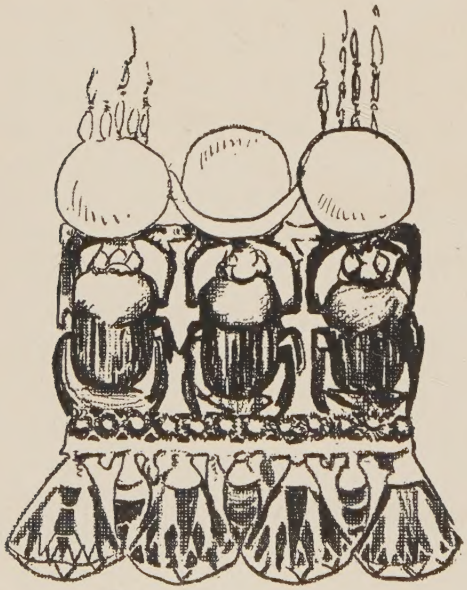
EGYPTIAN COSTUME

Recent excavations in Egypt have called our attention to this stronghold of a mighty, ancient culture, and it is probably for this reason, together with the subsequent influence of Egyptian art on our modern dress, that it seems pertinent to begin a history of costume with the story of the people of the Nile. Although the Babylonian and Assyrian cultures may contribute something to the history of costume, the Egyptian tomb findings with the wealth of color, design and artistry that they have opened up, make us look toward this country as the source of the earliest significant contributions to the development of modern dress. Strangely enough most of the splendor and design that is our heritage from Egypt comes not so much from the actual dress itself, as from the jewels and accessories. It was upon these that the Egyptians relied to lend to their close-fitting, almost transparent garments of cotton or flaxen material the richness and brilliance for which they are noted.

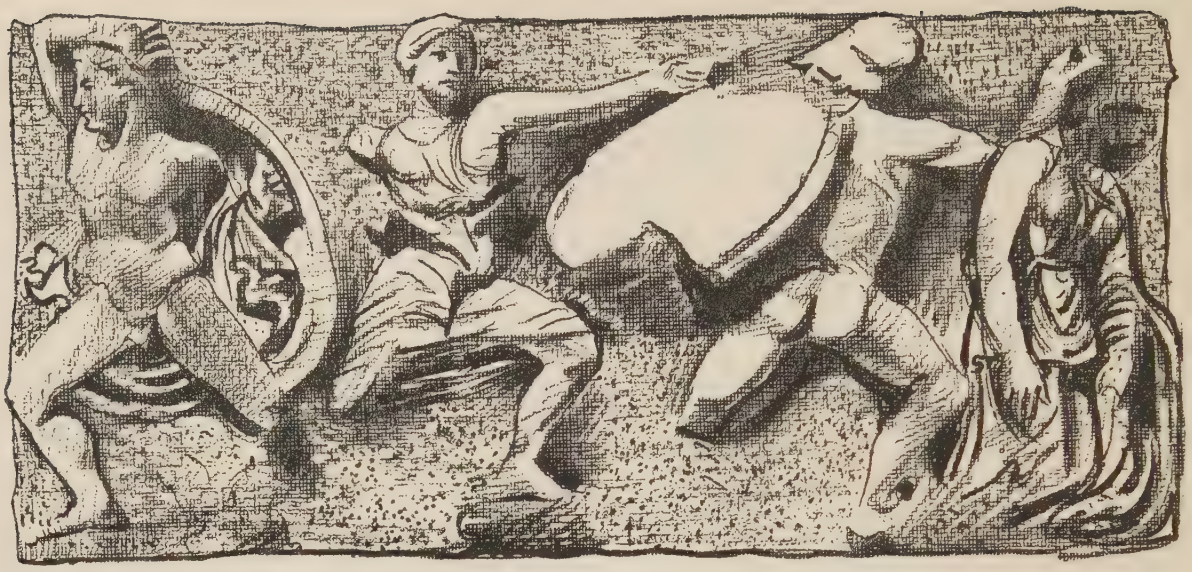
In general Egyptian costume may be divided into four types: I The Tunic. II The Robe. III The Skirt and Cape. IV The Shawl or Draped Costume.

The only difference in the dress of the men and the women was the high waist line in the women's dress since the men's dress, if girded at all, was generally confined about the hips. Other varieties which occur may be found in the military dress, the adaptations from costumes of other countries, and in the costume of the common people, which was just a simple apron tied in front.

The headdress of the man consisted mainly of wigs of plaited forms. They were clean shaven and wore beards the length of which was determined by class.



Egyptian dress decoration was largely confined to accessories such as the head dress, the collar, and the girdle; they were painted, embroidered, beaded, or jeweled. The Lotus flower, winged globe, hawk, beetle scarabaeus, geometrical borders and all over patterns are typical of the types of decorations used. The rich coloring consisted of simple schemes, variations of the values of red, blue, green, yellow, and deep purple.



GREEK COSTUME

Æsthetically, costume has never achieved the degree of perfection that marked the simplicity, elegance, and dignity of the Greek dress in the classic period. Although the real secret of its exquisite drapery is lost to us, we strive today in the figures of our paintings, murals, and sculptures that we wish to idealize, to mimic it. But even though Greek influence made itself felt in the costume of the Empire period, never in any period in the history of costume do we have the pure, unadulterated simplicity of the Greek line.

The *Tunic* and *Mantle* of the Greeks, as their *Chiton* and *Himation* are known to us, consisted of two rectangular pieces of material woven of hemp, carded wool, or very fine linen, often semi-transparent. The beauty of the garment, which was the same for men and women, depended on the arrangement of drapery, the manner of wearing, and the color and decoration used. Colored borders of saffron, scarlet, vermilion, purple, blue or emerald in the usual classical patterns were used, and often the motif was extended to form an all-over pattern. The spotless, white Greek drapery with a colored border that so popularly means "Greek costume," was a privilege only of the nobility, however, and the poor common man was confined to humbler values of brown, green and gray.

There were two forms of Chitons, known as the Doric and the Ionic. The greatest difference between the two was the arrangement. In draping the Doric

DORIC

IONIC

Chiton, an extra length was usually turned over along the edge which was to form the top of the garment. The entire piece was then folded in the center from top to bottom edge and placed about the figure with the opening at the right side. Pins were used to clasp the garment at the shoulders, leaving openings for the neck and arms, and one or two girdles were used to keep it in place.

There was a great similarity in the manner of wearing the hair; fillets and other ornaments were used in many different ways to bind it up and hold it in place.

The only difference between the Kolobus, a later development of the Chiton, and the chiton is that the arms emerged at the top edge of the garment, and at the side edge of the Kolobus. The Himation or Mantle was often the sole garment worn (generally worn by philosophers).

The Chlamys, was a small cloak measuring about seven feet by three and a half. It was usually worn enveloping the left arm and side and its top edges were fastened together with a brooch on the right side of the neck. The remaining portion hung in folds down the right side, leaving the right arm free. The chlamys was much used as a traveling and a military cloak.

ALEXANDRIAN KOLOBUS

IONIC CHITON HIMATION

ROMAN COSTUME

Rome added to the classic simplicity of both Egypt and Greece. In her temples, in her public buildings, in her statues, in her costume—everywhere we find these influences. The beautiful Corinthian column with its capital of simple acanthus leaves was transplanted to Roman soil, and you will find in the composite order an inclination to overdecorate. The same may be said of the Greek costume when it fell into the hands of the lavish Romans. By the indiscriminate and excessive use of jewels, and the tasteless, unrefined use of gaudy, brilliant colors, the Greek tunic descended from a garment of dignity and simple beauty to a costume of overlavish display.

The addition of the Toga to the former Greek costume is a distinctly Roman contribution. It was by means of this garment, which symbolized freedom to the Roman citizen, that rank and position were indicated either in the manner of the drapery or the coloring used. It is one of the ironies of fate that a costume symbolizing freedom should be used to denote rank.

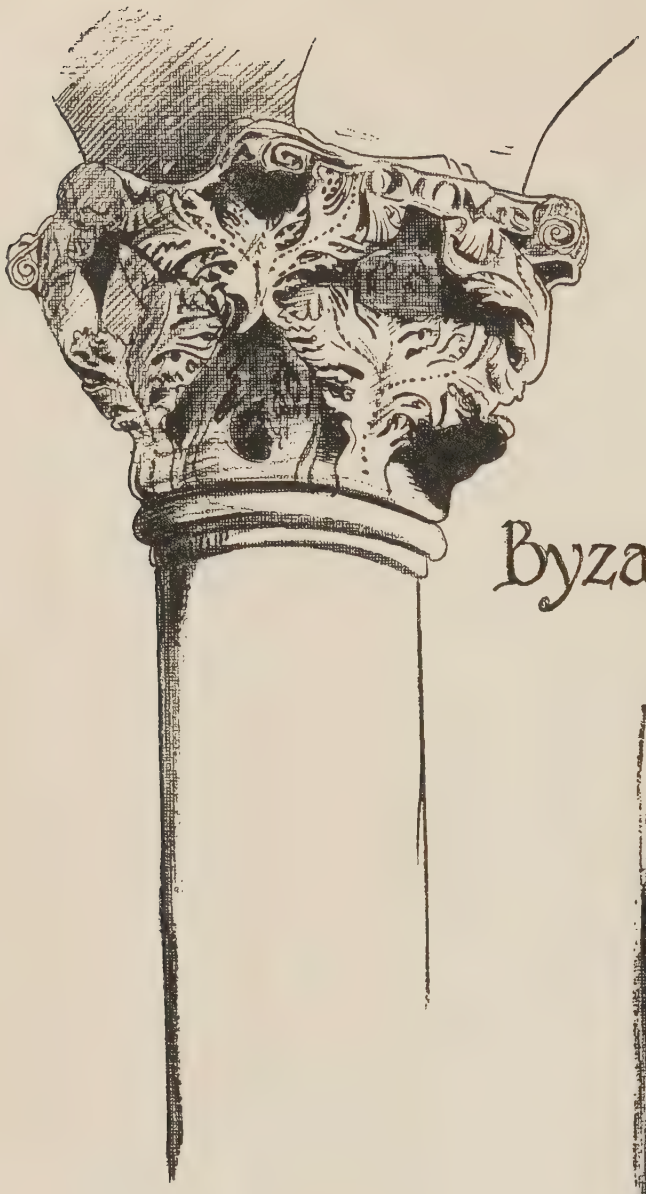
Page 17 shows two typical costumes of the Roman women. One is wearing a garment called a Dalmatica, which could be made of wool, linen or cotton material, over which is worn a semi-folded palla. The other shows the Tunica and Himation lavishly decorated with jewels.

Elaborateness in braiding and twining the hair was very characteristic of the Roman women. Nets were used to cover and hold up the hair. The opposite page illustrates a headdress of the fourth century; the hair is parted in the middle, twisted into a coil, and placed around the crown of the head in a large circle. Through this is stuck a large ornament. A veil is placed over the whole coiffure and attached by the large pin. A veil over the back of the head was the mark of a well-to-do matron. Roman ladies also resorted to cosmetics. After the Germanic wars, blond hair being fashionable, the ladies dyed theirs. They painted their eyebrows and eyelashes and even the veins of their temples were delicately touched up.

ROMAN TOGA

DALMATICA TUNICA

a
b



Byzantine

From the fifth to the twelfth century the Byzantine Empire, which was the cultural center of the civilized world of this time, was likewise the seat of all that was original in fashion and costume. Byzantium was the battleground between the East and West in the long years of the Dark Ages, and in its costume design it took the salient elements of both cultures so that in the Byzantine costume we have the mingling of the emotional color of the East with the intellectual line and form of the West. The influence of this Eastern Empire, as it is sometimes called, with its strange mongrel culture, permeated the walls of castles and homes throughout Europe.

The costume of the man was still very much the same as the Roman. We have the *Tunica*, usually made of silk, shorter than that of the Roman—ornamented at the shoulders, beautifully embroidered, and girded at the waist. The *Dalmatica* is very much like the *Tunica*, the only difference being in the sleeve, which is close in the *Tunica* and wide in the *Dalmatica.*

As the period progressed the *Paludamentum* or *Mantle* became more and more elaborate. The *Tablim* (the feature placed on the sloping side) surpassed the rest of the Mantle in splendor. Page 19 shows a Byzantine noble wearing a richly decorated semi-circular cloak, fastened at the neck in front with a jeweled fibula. The cloak has an ornate border which goes round its edges, including the neck; the weight of the border insures the cloak being worn in the right way. The legs show a reversion to the early bracca or trousers worn by the barbarians and are cross-gartered to the knee. Page 21 shows a child of this period wearing the *Tunica* and short cloak.

The figure on the right, page 21 is an Emperor of the ninth century. He wears a *Dalmatica* with wide sleeves displaying the closed ones of the *Tunica* underneath. In this instance the *Dalmatica* is made of very rich gold brocade, with an embroidered border round the neck, the upper part of the sleeves and at the bottom, and girded at the waist with a jeweled belt. The *Paludamentum* (cloak) is very ornate and usually purple, lined with a silk of a contrasting color, and fastened on the right shoulder with a jeweled fibula.

The center figure shows an Emperor of the tenth, eleventh and twelfth centuries A.D.—he is wearing the *Lorum*, (meaning border, band or scarf—an item of imperial insignia), made of cloth of gold, encrusted with rubies, emeralds and pearls, with a fringe of large pearl drops on both sides. This Emperor is holding the Holy Lance.

The dress of the Empress of the fifth century consisted of at least four garments. First, an under-dress with tight sleeves to the wrist, over this a white *Stola* (gown), only the draped sleeves of which showed, a second *Stola* with the angustus clavus (mark of office or rank) covered this. Over all was draped the *Palla* (cloak) with panel attached. A girdle kept all the drapery in place. The jeweled collar, with pear-drop pearls, was a fashion which became a distinctive feature of Byzantine dress.

Page 19 shows the costume of a royal lady of the tenth century. The under-dress has long tight sleeves, and is ornamented with bands set with jewels. Over this is a short garment, cut with large arm-holes, and bordered at the bottom with jewels. The waist belt has two ornamental ends hanging from it, and is fastened in front by a large clasp. A small scarf bordered with jewels, floats from the shoulders. The hair is parted in the middle and worn in two braids, the ends of which are finished off with metal and jeweled cylinders, or terminated in heavy-jeweled ornaments to make them hang straight. She wears a crown richly decorated with jewels and enamels.

ANGLO-NORMAN PERIOD

In the history of English culture the last half of the eleventh century and the first half of the twelfth may be thought of definitely as a period of transition. It is at this time that we have a conflict between Anglo-Saxon and Norman cultures with a final assimilation of the latter, together with a play of Eastern influences that were brought on by the Crusades. This interflow of varying influences became manifest, of necessity, in the costume of the century. Before the Norman Conquest the hardy life of the Anglo-Saxons—devoted to the glories of war, exhibiting a love of freedom, a reverence for womanhood, and a deeply religious, even superstitious response to nature—expressed itself in the simplicity of their garments. The short-sleeved tunic of the man hung usually to the knee and was generally open at the side from the hem to the hip, thus permitting of the facility of natural movement which the life of the time required. Arms and legs were unencumbered by long or complicated drapery, but were left free in movement—the arms being inclosed in sleeves that fitted close at the forearm, the legs in close fitting hose or breeches bandaged below the knee.

The woman's garment too was simple, consisting of a long gown worn so as to cover the feet, the loose sleeves hanging often over the hands to the knee. Even as we find it in the earliest cultures, so also before the advent of the Normans there was expressed in English dress a difference in class. Thus the nobleman wore embroidered and colorful shoes and tunic, while the poor man left his costume undecorated.

With the coming of the Norman conquerors we expect not only an expression of class differentiations in dress based upon the master-slave relationship of victor to vanquished, but also changes brought about by the introduction of a new culture. Strangely enough the vigorous and progressive Latin civilization and the vivid imagination that we attribute to the Normans did not bring any great changes in the fashions of English clothing. This perhaps may be attributed to the fact that the Western world at the time was strongly influenced by the prevailing modes of Byzantium, and this Eastern influence was being assimilated equally in both Anglo-Saxon and Norman costume.

In the twelfth century, however, the Latin imagination and sensuousness began to assert itself, not so much in a change of mode itself as in the adoption of an extravagance and exaggeration of this mode that had its origin in the excesses of the court and aristocracy. Thus exceedingly long robes became the vogue. The tight-fitting robes of the women and their trailing sleeves and veils that had to be knotted to keep them from dragging in the mud (see page 25)—all these are indicative of the extravagances of the times, the tendencies that brought down the curses and admonitions of the moralizing clergy.

Later the men discarded the tight-fitting draped bliauts, and long trailing tunics of multitudinous folds for garments that allowed greater freedom. The illustration on the opposite page shows a young noble wearing a tunic ornamented by a broad band of embroidery of elaborate design. The same design is repeated on the collar. The cloak has an embroidered border, is made of a rich material, and lined with a thinner material of contrasting color. He wears a sword belt fastened in front by a jeweled clasp.

The jewlery of the Middle Ages was both beautiful and valuable. The ornaments, brooches, and clasps of gold and precious stones show strength of design combined with delicacy of technique. Their rare splendor and amazing beauty of form prove that there was a high development of taste among these peoples.

THIRTEENTH CENTURY

During the preceding two centuries dress had become very elaborate and extravagant. The thirteenth century is marked by its complete reaction. The costume now becomes remarkable for its simplicity and is better adapted to the needs of the people. There is a subdued magnificence, a refinement and a dignity of appearance in the costume of England and France. Class can only be distinguished by the richness of material. The outstanding characteristics of the dress of the time were the long comfortable robe and capacious mantle; these were worn in a variety of ways. Page 27 represents a nobleman in everyday attire. The tunic has moderately close sleeves buttoned from elbow to wrist. It is girded at the waist by a short belt and is slit up the front. On top of the ample cloak is a deep cape of fur. The hat has a round crown, with an upstanding brim of fur, and is worn over a linen coif. His boots of brown leather are pointed with folding tops.

Page 27 also shows the fashionable costume of a lady. The sleeves of her long gown are loose at the armhole but are buttoned from wrist to elbow so that they fit snugly in the forearm. A narrow leather girdle with metal ornaments is fastened around the waist by means of a buckle or clasp. The end of the girdle is finished with a metal ornament and falls below the knee. Her mantle is attached across the chest by a band of material. The headdress finishes off her characteristic costume. On page 29 we have the pelice or over-robe that is worn over the ordinary gown. The noble lady wears a couvrechef or veil, of a fine material embroidered and edged with gold and worn over the wimple (a piece of linen draped under the chin and fastened to the top of the head, underneath the couvrechef). Her mantle is fastened across the shoulders. Page 29 represents a nobleman of the beginning of the century wearing a cyclas or over-robe made of a single piece of material over a dalmatica or tunic made of some rich material and has a deep edge of fur along the bottom. He has a pouch and small sword attached to his belt and wears a rich chain around his neck. This was the costume generally worn by the knights, the full rich garments being a pleasant change from the armor in which they spent the day. Page 26 shows a very popular headdress called the crispine.

Children wore a simplified version of their elders' dress. The girls wore their hair loose, confined only by a wreath of flowers or perhaps a fillet. The Dominican Order was founded in 1218. The nuns and priests of the present day are still wearing the type of costumes adopted during these early periods. The present monastic costumes with which we are so familiar, hardly give us an adequate picture of the truly gorgeous costumes of the time, with their brilliant colors, splendid designs and interesting, heraldic motifs, though they do keep the good Gothic line. The elaborately embroidered shoes and gay mantles required artistic treatment in their draping to produce the quality of the beautifully sweeping line that is so characteristic of the Moyen Age silhouette. The artists in producing the sacred art of the tenth, eleventh, twelfth, thirteenth, fourteenth and fifteenth centuries invariably depicted the current costume. Thanks to those who believed that the costume of their day was the costume of the Biblical day, we find in the illuminated manuscripts of those periods, in the paintings, in the stained glass, frescoes, stucco, carved wood and stone, the Virgin and other saints wearing the authentic costume worn by the people at the time the picture was drawn.

IOUX CITY, IOWA

FOURTEENTH CENTURY COSTUME

The great extravagance and eccentricity of style of the fourteenth century stands out in sharp contrast to the simple costumes worn during the thirteenth century.

A change in the masculine attire occurred at the end of the first quarter of the century. Tight-fitting tunics and hose which revealed the legs, first to above the knee and later the thigh, were worn instead of the previous long garments which had covered the entire leg.

The mantle or cloak on page 32 is finished off with a border of dagges and is worn over a tunic or cotehardi that also has an ornamental edging of dagges. Long, pointed toes to the shoes were the mode; at times the points became so long that they were attached to the knees by means of gold chains.

Page 31 shows two of the many types of houpeland or long gown that was typical of the period. It was worn by the men for street, court, or any official ceremony. The figure to the left on page 31 has wide sleeves dagged at the ends and can be worn girded or ungirded over a cotehardi, the sleeves of which finish in very long cuffs entirely enveloping the hands and hanging below the finger tips. The hood is of a different color and sometimes is lined with fur. These garments were worn richly embroidered and set with jewels.

The chief novelty in regard to the women's costume of the fourteenth century was the low neck dress. Page 32 shows a lady of about 1335. Her cotehardi is buttoned up the front, and the tight sleeves with deep cuffs are buttoned from elbow to finger knuckles. Rich jeweled brooches clasp the low cut gown at the shoulders. At each side of the front there are the perpendicular openings through which the hands might be passed, or which might be used for raising the skirt while walking. The hair is parted in the middle and done into two plaits, each rolled in a semi-spherical pad at the side of the head. She wears a fillet or crown of elaborate jewel work, made of coils of wire mesh over which is placed bands of metal with jewels. The Hood, page 32, b, was popular with all classes. Page 32, a shows a fashionable headdress of the time.

a

b

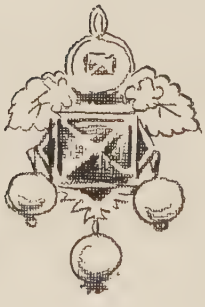
FIFTEENTH CENTURY COSTUME

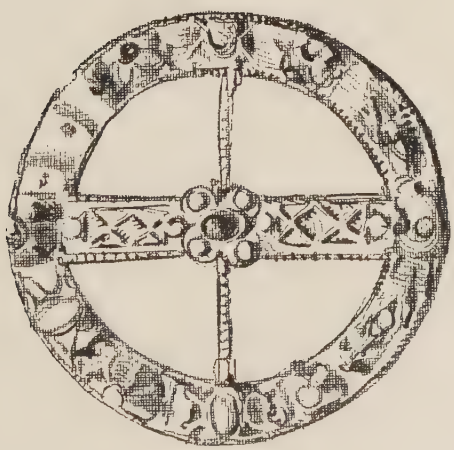
In the fifteenth century the French court, with all its pomp and splendor, became the dictator of fashion. Noble and feudal lords vied with one another in their efforts to attain the costume richest in material, most varied in color, or the most bespangled in jewels. But all this emphasis on dress in the courts of French lords did not serve to change the actual fashion of the costume of the fourteenth century; it merely served to increase its brilliant splendor. Inasmuch as France was the barometer for fashion throughout Europe, the costume of Richard II's reign in England persisted for both men and women in the fifteenth century, with only slight variations during the reigns of Henry IV and Henry V.

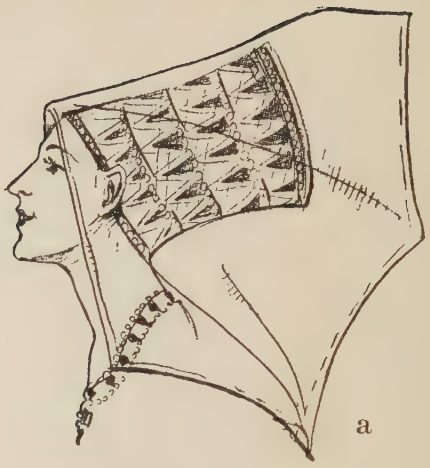
Page 37 shows the short tunic which was the fashion during the latter half of the century. As on page 36 long straight robes padded at the shoulders and narrow in the shirt were worn over the short tunic. Figure A on page 37 is suitably dressed for traveling—he wears a warm outer tunic lined with fur and a traveling cloak with a fur-lined hood over it. His boots are made of substantial leather, lacing up the leg and fitting the calf closely, being turned down below the knee and forming a point behind. The foot is slipped into a simple galache of wood, with a leather strap. Foremost among headgear of the fifteenth century is the chaperon worn by the gentleman on page 36.

The cotehardi, sideless gown, the mantle and later the houpeland were the garments in general use among the women of the fifteenth century. To have a prominent stomach, high, small waist, narrow chest, low sloping shoulders, long neck, and a high forehead (obtained by plucking the hair out by the roots) was to be fashionable.

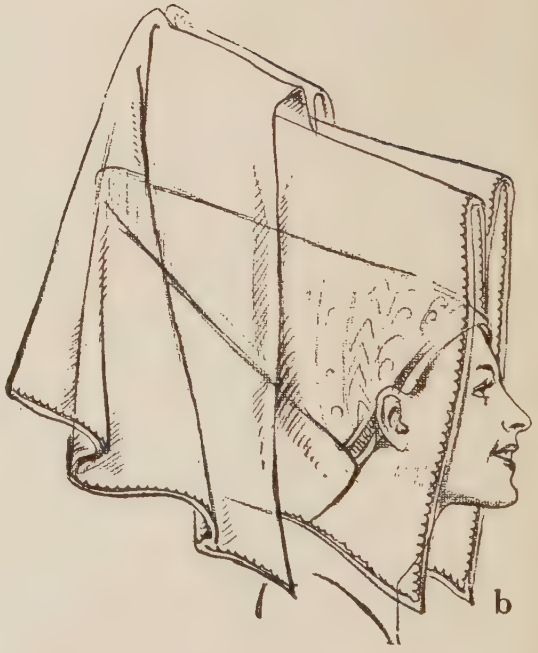
The crowning glory of the costume was the headdress. Never before or since has woman given free reign to her imagination and produced such a fantastic display of shapes. An elaborate headdress such as was worn during the reigns of Henry IV and Henry V is shown on page 34. It was made of all kinds of rich materials and jewels stretched on a wire foundation. The hennin (figures a and b on page 36) was made of a stiffened fabric covered with a rich material, and worn tilted back on the head at an angle of about forty-five degrees. The hair was drawn back and entirely concealed by the hennin. A circular veil was placed over the hennin arranged so that the veil came just over the eyes and the rest of the veil hung behind the head. The higher and more elaborate the headdress, the higher the rank of the lady.







a



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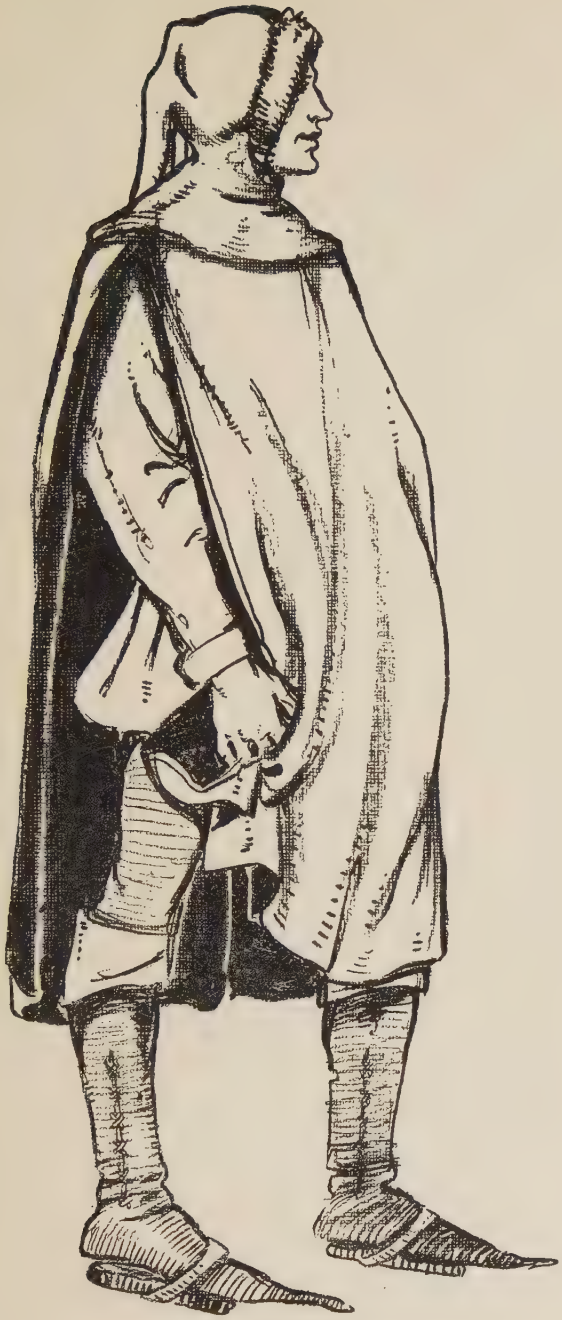

FIGURE A

FIGURE B

SIXTEENTH CENTURY COSTUME

England of the sixteenth century became subject, under the world-wide forces of the Renaissance, to a series of influences—German, French, and Spanish, which changed the course of its artistic and literary development and likewise affected the modes of the time in such a way as to cause them to break almost completely with the past. Piked shoes never again are the fashion, instead the Englishman adopts the broad toe that reached the height of excess in Henry VIII's reign, and came, together with the tight doubtlet, the loose upper sleeve, and trunk hose as a mass of small slashes and puffs, through Henry's contact with Germans and Switzers in the imperial service. Among the women, costume also changed, and the butterfly headdress and steeple cap were replaced by a grave headgear consisting of a hood-cap thrown over the head and shoulders. The gown was long, close-fitting and caught loosely with a girdle worn below the waist. Henry VIII squandered his father's hoards in order to establish a splendid court attired in the newest fashions of the time. He himself, clothed in gold, jewels and puffs epitomized the extravagance of the age.

Page 41 shows a woman's garment of the first half of the sixteenth century. About this time the level front line of the décolletage tends to arch slightly upwards. The corsage fits closely and the gown sleeves flair to a wide bell-mouth, and are turned back in a broad fold (often fur lined as on page 39) at the elbow. The skirt is open in front in a V-shape over the petticoat and tends to hang in a funnel form. Later the skirts are accentuated by thick bolsters as in page 43 and page 45.

A dashing figure was the Renaissance Cavalier page 43 ruffed at the neck, laced at the waist and greatly padded and puffed below it. His cape and hat are truly Spanish.

The lady wore a mask on the street. It was considered bad form for her to appear without one; but the real reason was to protect her complexion which was literally coated with patches of white paint and vermilion.

Extravagance did not run high merely in dress. People were changing from simple, sober living to elaborate display, as shown by the building of beautiful palaces filled with sumptuous furniture. Laws were made to try to regulate the amount spent on these luxuries, but again fashion did not heed. The beautiful lines of the body, the former simplicity of line and color scheme were lost in the great designs, rich velvets and brocades that produced these heavy, bulky, gorgeous costumes.

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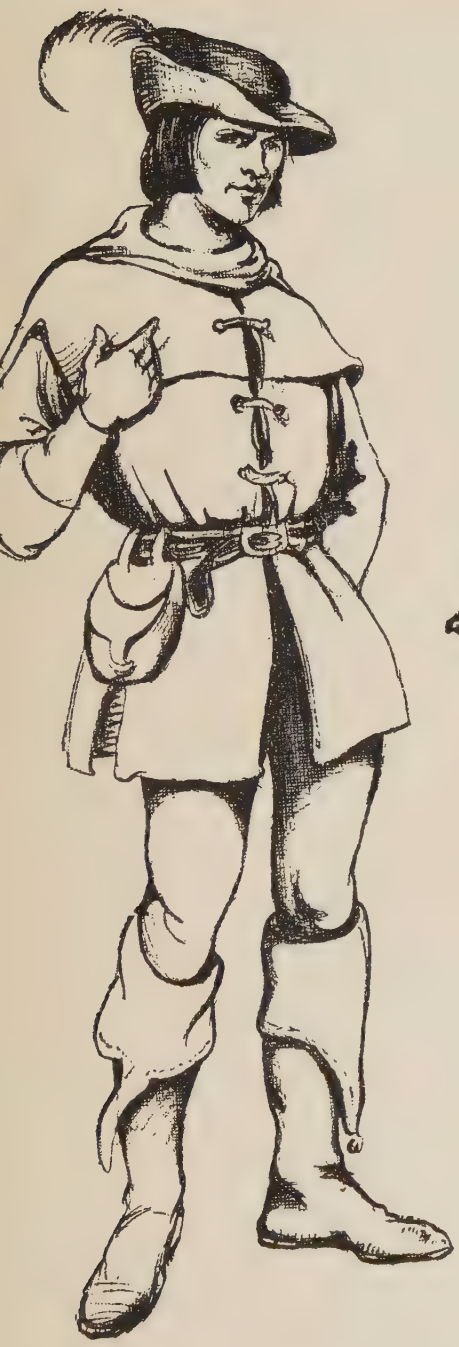

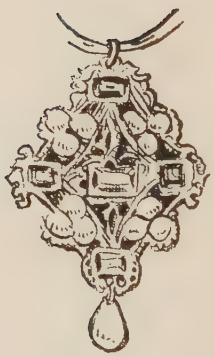

SEVENTEENTH CENTURY COSTUME

In modish circles the so-called "Spanish" style with its stiff wiring and bulky padding fell into disuse in the early seventeenth century and in its place fashion proclaimed the "Cavalier" type of dress as the vogue. This picturesque costume with its long locks and lacy frills reached the height of its grandeur in the decade falling between the years 1630 and 1640, and is popularly associated with the elegant portraits of Van Dyke. The military features comprising part of this costume, originated in the Low Countries and were introduced with the Thirty Years' War, but we may look toward France as the source of all that is colorful and romantic in the Cavalier dress, in fact as the leader of all that is new in fashion from now on. The then elaborate male costume was still more exaggerated, so that amid this maze of frills and ribbons the French gentleman lost some of his elegance and became something of a fop. To some of the more staid and old fashioned women of the time, the flat Cavalier collar was too revolutionary an element in dress and so they preferred to retain the more antiquated cart-wheel ruff of the Spanish dress, together with the *Mary Stuart* type of woman's cap.

The Spaniards created a national type of costume, as illustrated by the painters Velazquez, Carreno and Murrillo (see page 45), which lasted with little change till about 1700. This was also used by the Italians in Naples and Genoa until about 1630.

During the early part of the century the costume of the man still clung to the buckled corset-like body and marked pointed waist line, the sloping skirt, overlapping tabs and the deep shoulder wings.

Page 49 shows the fashionable sleeve which is full and paned to the elbow and fits closely to the wrist, though tight-fitting sleeves occur throughout the period. The vertical slashing in this figure and the points at the waist are characteristic of the early part of the century. As in page 49 full knickers to the knee, finishing with a row of points, are the vogue in the 'twenties. Page 48, shows the breeches narrowing from the waist band to the knee and usually lavishly trimmed with ribbon loops or rosettes. Silk stockings of which several pair may be worn in cold weather were worn almost to the exclusion of all other kinds. These were protected by strong linen boot hose (often trimmed with lace) when worn with boots.

Hair flowing to the shoulders was fashionable from about 1630. Page 49 shows the broad-brimmed sombrero type hat that was universal.

Page 48 shows a low necked, high waisted gown with square tabbed skirts like those of a doublet opening over a round pointed stomacher. Above and below the elbow the sleeve forms a full, paned puff, sometimes padded. Page 49 shows the bodice that reverts to its long pointed, wasp-waisted form and is garnished by bows of ribbons. The skirt is gathered full about the hips and hangs freely.

The décolletage is modified by a border of lace and gauze. Bared shoulders now replaced the ruffs and wired fan shaped collars that persisted to the early thirties. As on page 48 the hair is drawn back to a flat coil behind, leaving over the brow a varying degree of fringe, and hangs in full bunches of curls over the ears.

The ladies usually went bareheaded, but veils and hoods and, for riding, or hunting broad brimmed masculine hats were used. About 1690 we have the fontange, commode, or tower which is a close cap of lawn, lace and ribbons covering the back of the head and projecting obliquely forward.

From about 1630 less jewelry was worn. Pearls were in vogue. Strings of large pearls were worn round the neck, wrists and in the hair. Pearls were also used for earrings and as jeweled pendants for the front of Milady's dress. In cold weather Madame carried a muff. Fans and masks were much in use, as well as small mirrors which were hung from the girdle. From 1640 on, we have the extravagant use of fantastic patches on the face. About this time the shortening of the sleeves provided for the use of long close fitting gloves. These were of plain white or buff leather, confined about the elbow by ribbons or bands. Gentlemen affected gloves of fine leather that were generally fringed and embroidered and had deep gauntlet cuffs.

In the Puritan or Pilgrim costume we have a simplified version of the costume of the time. The mode of Charles II, less the modish extravagances of feathers, be-ribboned "lovelocks," with plain linen replacing lace, and shoes without ribbons or roses, survived in the Quaker dress.

EIGHTEENTH CENTURY COSTUME

All things seem to move in undulations, beginning with simplicity and moderation and gradually working up to zenith of exaggeration and extravagance; then a climax comes and the curve moves down from the pinnacle of excess. So it is with culture and so it is with costume as the expression of culture.

The eighteenth century in France marks the crest of monarchical tyranny. The extravagance and frivolity of the court of Louis XIV was only to be redoubled in the reigns of Louis XV and Louis XVI. Each king was more tyrannical and oppressive than his predecessor, and this tyranny was reflected not only in social and political injustices, but it had its expression in the lavish excesses, the dandified voluptuousness of these superficial French "Precieux."

We can picture these gallant gentilhommes descending from their carriages in all their glory—waistcoats with buckramed lamp-shaped skirts, great turn-up cuffs that might conceal all sorts of important documents, lace jabot, tight breeches, stockings clocked with gold or silver, square-toed buckled shoes, cane, muff and snuff-box in hand, and to crown it all, a three-cornered hat that was perched at a dashing angle atop the powdered curled wig that was characteristic of the time.

It is difficult for us to imagine how these overdressed gentlemen, so self-conscious, so absorbed in the details of their dress, could have escorted their ladies, shown them about with the suavity of manner and the solicitousness that characterized them. Nevertheless, la grande dame stepped timidly forward, a mass of lace and ruffles, on the protective arm of her gallant. Her high Louis heels clicked gaily on the polished floor as her tiny feet peeped daintily from beneath her large hooped skirt open down the front, and festooned, together with the underskirt, with flowers and lace ruffles. Her tight bodice was décolleté. With dainty gloved hands she fanned a smiling face that had to hide its weariness resulting partly from the difficult breathing caused by the confining bodice, and partly by the task of gracefully balancing the high powdered wig and ostrich plumes upon her head.

Such was the extravagance of the French nobility. It is little wonder that the people, to whom all this was merely another symbol of oppression, should have ridiculed the vanities of these gay lords and ladies after the Revolution of 1789.

Perhaps fortunately for England and the Colonies, the excesses of French fashion of the eighteenth century did not permeate into these lands. In fact these extravagances wore themselves out in France itself. Transportation facilities were so inadequate that only the more essential, more conservative elements of fashion were carried as influences from France to other European countries and to America.

COLONIAL

Instead of the fashion plates that we have today, dolls were dressed in the prevailing modes and shipped to the fashionable dressmakers of other countries. Thus in the Colonies we find the men and women mimicking the court of France, the degree of extravagance depending on the type of life in the colony and the degree of its contact with Europe. In South Carolina, Virginia and other southern colonies, where we find the wealthy landowners, the fashions tend more to imitate the French excesses than do the styles of the more intellectual Bostonians.

It is well to bear in mind that never, throughout the history of costume, is there a sharp dividing line between any two periods of fashion. Fashion is an expression of culture and as such progresses slowly, conservative elements and influences persisting throughout until changes are brought about by evolutionary processes rather than by abrupt deviations.

About 1772 the hair was dressed higher and higher and on top of this incredible mass of gauze and puffs were placed feathers, ribbons, flowers and curious ornaments representing ships, windmills or even models portraying events of a political or social nature. In this period women still used cosmetics and beauty patches, but no longer wore masks. The materials of Madames gowns were of simpler designs and more delicate values than of preceding centuries. The taffetas, plain, striped and small patterned, were admirably suited to produce the grace and delicacy of this exaggerated but charming costume.

NINETEENTH CENTURY COSTUME

A great contrast to the tightly laced and boned dresses of former centuries was the slimness and simplicity of dress during the early part of the nineteenth century. The classic influence of Greece and the heavily embroidered, rich design and color of the Orient make a gown very characteristic of the First Empire (1804–1814). Figure b on page 59 is a typical garment of this time with its turbaned headdress, abbreviated waist, short puffed sleeves and long flowing lines.

But whimsical fashion during the period of the Restoration (1814–1830) lost its simplicity and made a decided change in costume. The return of the corset and a passion for trimming is evident in the profusely bedecked dresses and hats. The headdress on this page shows this tendency in the extravagant use of ribbons and feathers.

Page 60 shows a gown of the Romantic period (1830–1848) very similar to that of the Restoration. The drooping shoulder line was still very much in vogue. Later crinolines and starched petticoats were worn, which so increased the size of the skirt that they remind us of the skirts of the sixteenth century. By the year 1870 the crinolines and full skirt were succeeded by the bustle and narrow skirt. The other figure shows the close fitting bodice and fairly tight sleeves.

In this period of "Everythingarian" many styles were tried and as many different kinds of materials, from the embroidered silks, to crepes, muslins, tulles and organdies and later such materials as serge, cashmere, alpaca and mohair. These greatly affected the appearance of the costume. For the gentleman the nineteenth century marks the beginning of long trousers. High collars and cravats of silk and muslin were worn with the long coats and overcoats.

The nineteenth century stands out as an age of science and progress. Living became more complex and new ideas changed the mental attitude and outlook on life. Woman began to take her place in the business and professional world and her dress had to be suited to the life she led; thus we see much simplification in the fashions of more recent periods.

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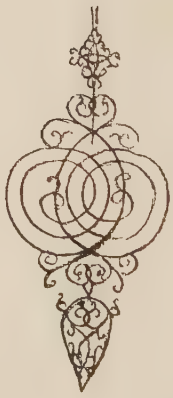

TWENTIETH CENTURY COSTUME

All through the book you have seen an ever-increasing number of fashions in each of the succeeding centuries. In the first quarter of this present century we have had nearly as many changes in dress as there were in the entire nineteenth century. Just as the world is in a period of experimentation scientifically and politically, so fashion is being experimented upon by the fashion centers of today.

The dominant feature of the early part of this century is the hour-glass figure. The small corset and the absurd bustle very much distorted the natural beautiful contour of the figure. Page 62 shows the full, trailing skirt, smooth at the hips and the broad-shouldered high-collared bodice with the extreme smallness of the waist. The hat is typical as the chapeaux were worn perched upon a high pompadour. Later the silhouette changes completely as shown on page 63 and we have a skirt narrow at the feet with a loosely fitting kimona tunic that has a V-neck and a more generous waistline. In 1916 we revert once more to the bouffant silhouette as is shown by figure b, page 63.

Due to the activities of women during the World War we have had some very attractive, trim and sensible costumes with short skirts and box coats and some dresses which hung from the shoulders very much like those of the early Middle Ages. Even the hats were void of any but the simplest trimming, and footwear received considerable attention. Paris in 1930 decrees long skirts and high waists and many women who reveled in the happy freedom of short skirts and tresses will not submit to the restrictions of such styles. The well-dressed woman today does not have to follow fashion slavishly, but can adopt and modify it to suit her particular type and mode of life. Never before in all the long history of costume have we had the opportunity for such independence in the designing and selection of one's clothes. We have much to choose from for all the crafts and arts of present-day and ancient peoples are accessible to us for ideas and inspirations. There is universal teaching in the schools today of dress design, economics and hygiene and the natural result should be more intelligent, thoughtful, and artistic dressing in the immediate future.

Fashion must keep in step with the times. She can never move backward. Details of fashion do come back, to be sure, but when Dame Fashion borrows from the past she chooses some detail, some little characteristic that adapts itself to the present and makes its reappearance in modern form. We know a fashion is good, whether it is inspired by the past or created by the present, if it embodies the feeling and life of the time and season and brings out the charm and best points of the wearer. Present day styles sum up many periods yet are distinctly individual. We must remember that all art is a development; what was real and beautiful has endured.

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